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ut habitemus sine metu, abundemus sine defectu, epulemur sine fastidio." This passage is the source of vv. 1100-1134 of Raoul de Houdenc's *Songe de Paradis*:²

Je vic en un livre jadis,
 Oñ sains Bernars nous soumounoit,
 Et mout durement nous hastoit;
 Com fieurs nous apieloit li sains,
 Qui consaus est et boins et sains
 Pour issir hors de tout peril.
 Il disoit: "Hastons nous, mi fil,
 "D'aler errant al seür liu,
 "Oñ il n'a ne coust ne aliu;"
 C'est en Paradis, là amont,
 Oñ sains Bernars nos soumont,
 Apriès l'apiele "lieu seür,"
 Et aler i a grant eür,
 Quar on i a tout che k'on vient.
 Anuis n'i tient ne cuers n'i dieut.
 Encor l'apiele "souef past:"
 Nus n'est malades n'i respast,
 S'il mengue de la viande.
 Dont sains Bernars est si engrande
 Que nous i hastons de l'aler;
 Dieus nous i maint sans ravalier!
 Encor l'apiele "camp plentiu;"
 Trop couvenroit l'omme soutiu
 Qui vorroit dire le bonté
 De cel douc camp ne la plenté
 De Paradis dont jou dit ai.
 Sains Bernars nous met à l'assai,
 Et si nous rueve tost haster,
 Pour che que puissons abiter
 Illuec sans mal et sans peur
 Et sans destrece et sans douleur,
 Et que nous aiens compaignie
 Sans anui avoec la mesnie
 Des sains qui sont en sainte gloire;
 Après Dius nous en doinst victoire!

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PARADISE LOST, VII, 15-20

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Paradise Lost*, VII, 15-20, Milton says:

"With like safety guided down
 Return me to my native element;
 Lest, from this flying steed unreined—as once
 Bellerophon, though from a lower clime—

²P. p. Aug. Scheler, *Trouvères Belges, nouvelle série*, Louvain, 1879.

Dismounted, on the Aleian field I fall,
 Erroneous there to wander and forlorn.—"

No one of the commentators explains clearly why Bellerophon had to wander alone, or why on this particular plain. Newton says: "Attempting vain-gloriously to mount up to Heaven, on the winged horse Pegasus, he fell and wandered in the Aleian plain till he died.—The truth of the story seems to be, that in his latter days he grew mad with his poetry, which Milton begs may never be his own case." The interpretation Newton here gives seems questionable. Does not Milton mean the defeat and loneliness of failure, rather than madness? But as regards the main point, Newton does not discuss, but merely states, the relation of the episode on the horse to the wandering.

Todd says: "Pope remarks, that Milton has interwoven the *offence* of Bellerophon with Homer's relation of this valiant youth," and then he quotes Newton. The modern editors simply repeat in various ways these explanations, sometimes with and sometimes without reference to Homer. In the sixth book of the *Iliad*, Hippolochus, in giving the history of his house, tells of the temptation and persecution of Bellerophon, closing the account with (ll. 200-02): "But when even Bellerophon came to be hated of all the gods, then wandered he alone in the Aleian plain, devouring his own soul, and avoiding the paths of men." Homer knows half the story Milton refers to; he knows about the wandering, but he does not understand the reason why Bellerophon should have been doomed to a life punishment. Pindar, on the other hand, gives the cause of the fall from Pegasus, but does not mention the after wandering and loneliness (*Isth.* vi, 45): "Thus did winged Pegasus throw his lord Bellerophon, when he would fain enter into the heavenly habitations and mix among the company of Zeus."

The question is, why should an aspirant to divine honors have been hated of all the gods, and have been condemned to so severe a fate without hope of release? Miss Jane E. Harrison, in *Prolegomena to Greek Religion* (pp. 219-221), offers the following explanation:

"Behind the notion of these accesses of fright, these nocturnal apparitions caused by ghosts, there is in the mind of Æschylus the still more primitive notion that the shed blood not only 'brings these apparitions to effect' but is itself a source of physical infection. . . . The Chorus in the Choephoroi sings:

Earth that feeds him hath drunk of the gore,
Blood calling for vengeance flows never more,
But stiffens, and pierces its way
Through the murderer, breeding diseases that none
may allay.

The blood poisons the earth, and thereby poisons the murderer fed by earth. As Dr. Verrall (*ad loc.*) points out, it is the old doctrine of the sentence of Cain, 'And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand.'"

After telling the story of Alcmaeon, who slew his mother, she proceeds: "The case of Alcmaeon does not stand alone. It has a curious parallel in the fate that befell Bellerophon, a fate that, I think, has not hitherto been rightly understood.

"In Homer the end of Bellerophon is mysterious. After the episode with Sthenoboea, he goes to Lycia, is royally entertained, marries the king's daughter, rules over a fair domain, begets three goodly children, and then, suddenly, without warning, without manifest cause, he comes to be

'Hated of all the gods. And in the Aleian plain
apart

He strayed, shunning men's foot-prints, consuming
his own heart.'

Homer, with a poet's instinct for the romantic and mysterious, asks no questions; Pindar, with his Olympian prejudice, saw in the downfall of Bellerophon the proper meed of 'insolence.' . . .

"But the mythographers knew the real reason of the madness and the wandering, knew of the old sin against the old order. Apollodorus (II, 2-3) says: 'Bellerophon, son of Glaukos, son of Sisyphus, having slain unwittingly his brother Deliades, or, as some say, Peiren, and others Alkimenes, came to Proetus and was purified.' On Bellerophon lay the *taboo*

of blood guilt. He came to Proetus, but, the sequel shows, was *not* purified. In those old days he could not be. Proetus sent him on to the king of Lycia, and the king of Lycia drove him yet further to the only land where he *could* dwell, the Aleian or Cilician plain. This Aleian plain was, like the mouth of the Achelous, *new land*, an alluvial deposit slowly recovered from the sea, ultimately in Strabo's time most fertile, but in Bellerophon's days a desolate salt-marsh. The madness of Bellerophon—for in Homer he is obviously mad—is the madness of Orestes, of the man blood-stained, Erinyes-haunted; but the story of Bellerophon, like that of Alcmaeon, looks back to days even before the Erinyes was formulated as a personality, to days when Earth herself was polluted, poisoned by shed blood."

This explanation affords an adequate reason for the hatred of the gods and for the banishment from men. If this be accepted, we must then suppose that, when men had forgotten the real cause for the punishment, or no longer considered the murder of a kinsman as so terrible a crime, the poets thought they found, in the aspiring flight on Pegasus, a sufficient cause for the suffering of Bellerophon.

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BRIEF MENTION

Eagerly as has been awaited the completion of the *Légendes épiques*, we are compensated for the gap of four years which separates the third and fourth¹ from the first two volumes. The earlier work was predominately destructive, the later is in equally large proportion constructive. It was well for Mr. Bédier and for his readers that there should be time to weigh both his evidence and the attacks upon it, and that its continuation and the conclusions should be presented, in as nearly as possible their final form, to an audience that has left behind it, as the case may be, the shock which followed the questioning of long-cherished theories or the first enthusiasm aroused by the new methods of viewing old facts. It is fortunate too that the *Chanson de Roland* was

¹ Paris: Champion, 1912. 481 and 512 pp.